

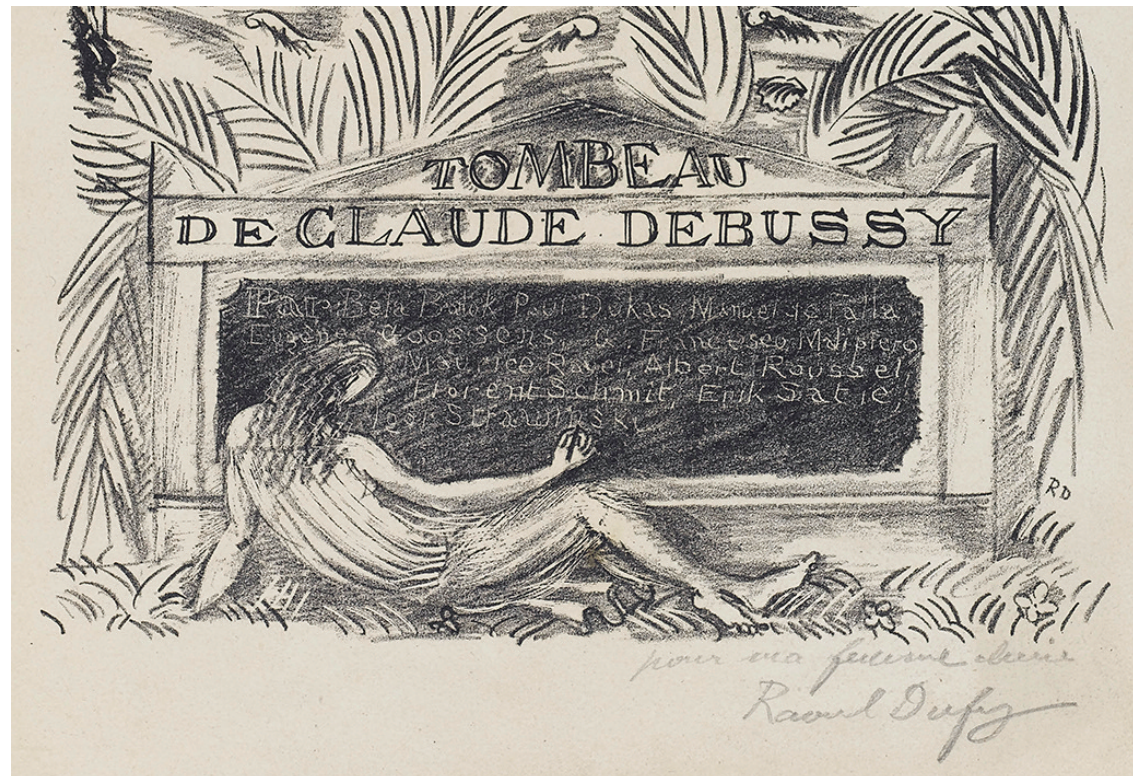
LE TOMBEAU DE CLAUDE DEBUSSY

Musical tributes to Debussy by

**BARTÓK • DUKAS • FALLA • GOOSSENS
MALIPIERO • RAVEL • ROUSSEL
SATIE • SCHMITT • STRAVINSKY**

Buchmann-Mehta Symphony Orchestra

Lev • Rostorf-Zamir • Gandelman • Yablonsky • Seroussi • Dorman



LE TOMBEAU DE CLAUDE DEBUSSY AND RELATED WORKS

Le Tombeau de Claude Debussy (1920)		Eugene GOOSSSENS (1893–1962)	
Ten compositions for piano, instruments and voice written for and dedicated to the memory of Debussy		Hommage à Debussy, Op. 28	3:18
Paul DUKAS (1865–1935)		Béla BARTÓK (1881–1945)	
1 La plainte, au loin, du faune...	4:55	8 Sostenuato, rubato (No. 7 from <i>Improvisations on Hungarian Peasant Songs, Op. 20, BB 83</i>)	2:30
Manuel de FALLA (1876–1946)		Albert ROUSSEL (1869–1937)	
2 Homenaje (version for piano)	3:07	9 L'Accueil des Muses 'In memoriam Debussy'	4:43
Florent SCHMITT (1870–1958)		Maurice RAVEL (1875–1937)	
3 À la mémoire de Claude Debussy: Et Pan, au fond des blés lunaires, s'accouda (No. 1 from <i>Mirages, Op. 70</i>)	7:36	Sonata for Violin and Cello (1922)	19:38
Erik SATIE (1866–1925)		10 I. Allegro (from <i>Le Tombeau de Claude Debussy</i>)	4:42
(Text: Alphonse Marie Louis de Lamartine, 1790–1869)		11 II. Très vif	3:34
4 À la mémoire de Claude Debussy – En souvenir d'une admirative et douce amitié de trente ans: Que me font ces vallons	0:57	12 III. Lent	5:17
		13 IV. Vif, avec entrain	5:58
Gian Francesco MALIPIERO (1882–1973)		Igor STRAVINSKY	
5 Hommage à Claude Debussy: Lento	2:54	14 Symphonies of Wind Instruments (1920/1947)	9:09
Igor STRAVINSKY (1882–1971)		Manuel de FALLA	
6 Fragment des Symphonies d'instruments à vent à la mémoire de Claude Achille Debussy	1:22	15 Le Tombeau de Claude Debussy – Homenaje (version for guitar) (1920)	3:18

Recorded: 20 November 2017 **15**, 30 January 2018 **14**, 5 April 2018 **10–13**, 20 March 2020 **4**, 24 April 2020 **1–3 5–9**
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Le Tombeau de Claude Debussy and related works

A Time Capsule of Paris, 1920: Le Tombeau de Claude Debussy

In December 1920, two years after Claude Debussy's untimely death from cancer, the editors of the renowned Parisian musical magazine *La Revue musicale* published a special issue dedicated to his memory. At its heart was a highly unusual artistic initiative: a joint memorial composition by some of the most prominent composers of the time, paying tribute to the late master.

The magazine had called for ten individual pieces to be integrated into a special cycle, to be called *Le Tombeau de Claude Debussy* ('The Tomb of Claude Debussy'), and for the score to be added as an appendix to this special memorial issue. The Post-Impressionist painter Raoul Dufy was also asked to participate and to illustrate the cover page of the score with an inspiring black and white drawing.

Ten composers answered the call and contributed their share to this special cycle. It was quite a roll call: Igor Stravinsky, Béla Bartók, Maurice Ravel, Erik Satie, Paul Dukas, Manuel de Falla, Albert Roussel, Florent Schmitt, Eugene Goossens and Gian Francesco Malipiero. Each of them wrote in his own typical style, but at the same time, many of the pieces reflected on Claude Debussy's aesthetic world and evoked different aspects of his unique musical heritage.

The fact that the participating composers were of different ages and came from broad and diverse cultural backgrounds led to the conception of a highly heterogeneous and multi-stylistic anthology. Moreover, the works represent the wide range of aesthetics and practices common in post-First World War Paris – undoubtedly the most vibrant cultural 'hot spot' of the time – so they comprise a kind of a musical 'time capsule' of Paris as it entered the 'Roaring Twenties'.

The pieces made for unlikely bedfellows. Only in a joint work of such a kind could 55-year-old conservative Dukas conceivably collaborate with the 38-year-old ultra-revolutionary Stravinsky; 39-year-old radical, ethnically

oriented Bartók be found alongside the reserved and enigmatic 54-year-old Satie; and the always surprising 45-year-old Ravel work with traditionalists such as Schmitt, Goossens and Malipiero, who continued to explore the more conservative lanes of the era.

Beyond the work's importance as a rare stylistic cross section of one of the most varied periods in history of music, it provides a fascinating glimpse into the way in which Claude Debussy, the leading revolutionary composer in turn of the century Europe, was regarded by the prominent representatives of the post-war music world.

Yet, if this work indeed has such great historical and aesthetic significance, why has it been forgotten, and effectively fallen into oblivion? One of the reasons was probably logistical: the piece was written for a wide range of musical forces and includes, side by side, pieces for solo piano, a chamber work, a short guitar composition and a vocal miniature, as well as a chorale for a large wind ensemble. For any standard group of performers, such a variety is almost impossible.

Another reason for the cycle's neglect has to do with the fact that most of the participants 'recycled' their contributions, later reusing them in independent works. Ravel, for instance, used the single movement he wrote for violin and cello as the opening movement of his famous *Sonata for Violin and Cello*; Stravinsky incorporated his chorale in the final pages of the *Symphonies of Winds*, completed shortly thereafter; Bartók included his piano piece in the *Improvisations on Hungarian Peasant Songs*, which he published as his opus 20; and Florent Schmitt embedded his own hypnotic piece into a piano cycle, entitled *Mirages*.

Although sporadic excerpts from the cycle were occasionally performed, and parts of it have even been recorded in different contexts, this recording presents for the first time the full scope of the *Tombeau* project, including the works derived from it. Moreover, its release comes at a very special moment – exactly one hundred years after the completion of the original.

It is quite clear that no master plan was made for the Tombeau cycle when it was commissioned, and the composers were given total freedom regarding all aspects of composition – the pieces were written for a variety of instrumental settings, and most of them were slow and meditative, with no attempt to create contrasting balance, so essential for a predetermined suite. It is therefore not too surprising that the order of the pieces in the 1920 original magazine publication was therefore not necessarily performance oriented – all six piano pieces were concentrated together at the beginning, and the remaining four, involving other instruments, were pushed towards the end, with no real attempt to diversify tempos and characters.

The version presented in this album strives to create a performance-oriented order of pieces, balancing tempos, characters and instrumental settings to create an effective and satisfying listening experience.

Paul DUKAS (1865–1935): La plainte, ou l'oin, du faune ... ('Lament, from afar, of the Faun')

Dukas's contribution to the anthology marks his final piano work, and one of his last compositions in general. Written at a time when he was already semi-retired from an active composition career, it provides a fascinating glimpse into the development of his musical language during his last years. His late style is very different from the colourful tone of his ever popular *L'Apprenti sorcier*. It is very introverted, somewhat depressive and foresees the harmonic complexities of his student at the time, Olivier Messiaen. Defining the work as the lament of Debussy's faun, mourning the death of its creator, is a fascinating point of departure for the music, and allows Dukas to explore exciting new prisms of Debussy's iconic theme: the opening phrase of *Prélude à l'après-midi d'un faune*.

Manuel de FALLA (1876–1946): Homenaje ('Tribute')

Falla's *Homenaje* was originally composed for guitar, but was immediately arranged into a piano version by the composer himself, and later orchestrated and included in an orchestral composition called *Tributes*. The work is written in the monastic concentrated style of late Falla, and evokes the world of the Andalusian *cante jondo*,

which had so fascinated Debussy and which he had used in many of his compositions written in the Spanish idiom.

The work employs the *habanera* rhythm, alternating between duple and triple patterns and combining them into a continuous hypnotic flow. The melodic material in the work is very limited, mainly based on a repeating descending interval, creating a sense of sighing and lament. Towards the end, the ostinato flow stops, and in a particularly magical moment, Falla quotes from *La Soirée dans Grenade* – Debussy's first piece in the Spanish-Andalusian idiom. In this context it seems worthwhile recalling Falla's article about Debussy, published in that same issue of *La Revue musicale*, in which he had hailed Debussy's tremendous achievement of incorporating Spanish folklore into the concert hall tradition even before Spanish composers understood how to do it: 'Here it is truly Andalusia that he presents to us: a real truth without a shred of authenticity...'

Florent SCHMITT (1870–1958): À la mémoire de Claude Debussy: Et Pan, au fond des blés lunaires, s'accouda ('Pan Leaned on his Elbows deep in the Lunar Wheat Fields ...') (No. 1 from Mirages, Op. 70)

Schmitt's work is the most extensive and demanding composition of the cycle. Similarly to his other works, it also uses an eclectic style, some of which is Romantic and Post-Wagnerian, and some quasi-impressionistic. The work opens and closes with distant hypnotic tones, whereas the middle brings a series of dramatic outbursts, leading to an ecstatic virtuosic climax. The title is taken from a ballade by Paul Fort. Also here, the character of Pan/faun is the connective tissue to Debussy's world, as is the notion of moonlight – another favourite Debussy motif – which illuminates the whole piece with its surreal pale beams.

Erik SATIE (1866–1925): À la mémoire de Claude Debussy – En souvenir d'une admirative et douce amitié de trente ans: Que me font ces vallons

Satie's contribution to this cycle is a short and touching song, later entitled *Élégie*. The poem is minimalistic in its dimensions and consists, in fact, of only two phrases. The text is a stanza from Alphonse de Lamartine's poem *L'isolement* ('Isolation'):

*Que me font ces vallons, ces palais, ces chaumières,
Vains objets dont pour moi le charme est envolé?
Fleuves, rochers, forêts, solitudes si chères,
Un seul être vous manque, et tout est dépeuplé.*

What do these valleys, these palaces,
these cottages mean,
Vain objects whose charm is gone for me?
Rivers, rocks, forests, solitude so dear,
One being is missing, and all becomes so empty.

English translation: Tomer Lev

The relationship between Satie and Debussy, both revolutionaries of the same generation, who mutually influenced each other, was complex and ambivalent. For some years Debussy was Satie's closest friend – 'From the moment I saw Debussy for the first time, I was drawn to him and wanted to live constantly at his side'¹ – before the friendship foundered in later years. Satie's obsession with white elements – both literally and aesthetically – filtered into his writings, and this poem is a typical example of his restrained style, which Debussy so admired and saw as a fitting answer to the post-Romantic exaggerated pathos.

Gian Francesco MALIPIERO (1882–1973):

Hommage à Claude Debussy: Lento

Italian musicologist and composer Gian Francesco Malipiero left Italy in 1913 and moved to Paris, where he became fascinated by Debussy's works. His contribution to the cycle follows Debussy's attraction to medieval archaic music. In his short piano piece, Malipiero incorporates various archaic elements – winding melismas, reminiscent of Gregorian Chant and parallel moving chords, reminiscent of medieval *organum* – frequent elements in all of Debussy's neo-archaic works. At the climax of Malipiero's piece, a dramatic chorale is heard against distant bass sounds, just as in Debussy's famous *Prélude: La Cathédrale engloutie* ('The Submerged Cathedral'). The work is also known as *A Claudio Debussy* in the edition published by Chester Music in 1921.

Igor STRAVINSKY (1882–1971):

Fragment des Symphonies pour instruments à vent à la mémoire de Claude Achille Debussy

('Fragment from Symphonies of Wind Instruments')

Stravinsky, the great revolutionary of post-war Europe, was one of the most devoted admirers of Debussy – the great revolutionary of the previous age. Debussy for his part was fascinated by Stravinsky's innovation and was one of his prominent supporters during *The Rite of Spring* scandal. When Stravinsky received the commission from *La Revue musicale* he had just started a new piece for wind instruments. He extracted the final chorale of the new composition and made it into a contribution to the *Tombeau*. This little gesture, however, was not enough for Stravinsky to feel that he had sufficiently honoured Debussy's memory. He later ended up turning the whole composition, subsequently to be titled *Symphonies for Wind Instruments*, into a memorial piece for his idol.

The short chorale presents a varying array of sounds passing between the various wind instruments, creating a kind of 'cloud' that encompasses fascinating harmonic and orchestral colours. There is no doubt that in this work Stravinsky, the neo-Classical and abstract master, salutes Debussy, the champion of tone colour, and manages to combine both aesthetic worlds quite effectively.

The full work, also presented in this recording, is not a symphony in the common sense of the word, but rather a free single-movement composition, referring to the old definition of 'sounding together'. Folk elements, abstract Cubist episodes and jazz-influenced dance rhythms all are merged into little less than ten minutes, presenting a fascinating kaleidoscope of ever-changing moods and colours.

Eugene GOOSSSENS (1893–1962):

Hommage à Debussy, Op. 28

British conductor and composer Sir Eugene Goossens was one of the most active and influential conductors, contributing greatly to the progressive music scene. Among other things, he performed the UK premiere of *The Rite of Spring* and was responsible for commissioning many original works by the younger generation. His contribution to the cycle is a short and effective piano piece, consisting

of two opposing sections: one, expressive and chromatic, in the early Schoenberg-Berg idiom, the other evoking an impressionistic-shimmering atmosphere, clearly referring to Debussy's spirit.

Béla BARTÓK (1881–1945):
Sostenuto, rubato (No. 7 from Improvisations on Hungarian Peasant Songs, Op. 20, BB 83)
Bartók's contribution was later included in his *Improvisations on Hungarian Peasant Songs*. It opens in unison, featuring simple folk material against complex chords that can be heard from afar. This multi-layered writing technique was typical of Debussy's works and the intersection of simple folk-type elements with 'modern' progressive materials appear in quite a number of his piano works (such as *Estantes* and the two books of *Préludes*). Bartók, who was under Debussy's rebellious influence in his early years, was very much taken by the latter's textural innovation. The piece develops in a gloomy elegiac spirit and later reaches a poignant dramatic climax, so typical of Bartók's writing during that period.

Albert ROUSSEL (1869–1937):
L'Accueil des Muses 'In memoriam Debussy' ('The Acceptance of the Muses')
Roussel's *Acceptance of the Muses* is written in a serious and sublime spirit and evokes Debussy's frequent references to Greek mythology. The piece opens in a low, distant register and gradually becomes lighter and clearer, until it reaches the highest notes of the keyboard. The overarching sense is of a gradual, constant climb upwards towards the summit of Mount Parnassus, the seat of the

muses and the symbol of ultimate artistic excellence throughout the ages. It is as if Roussel is saluting not only Debussy's love of Greek mythology, but his own ageless contribution to human culture in general.

Maurice RAVEL (1875–1937):
Sonata for Violin and Cello
Ravel contributed a five minute movement for violin and cello which later became the first part of his famous *Sonata for Violin and Cello*. The movement begins and ends with a dreamy melancholic spirit, though the middle is widely developed and reaches a series of high points. After completing this single movement, Ravel decided to expand the work and composed three additional movements, building it into a four-part classical sonata: a brilliant witty *scherzo*, a sombre slow movement and an upbeat, dance-like finale. Ravel's writing is typical of his late style, and includes jazz elements, bold use of dissonances and ethnic influences, much in the spirit of Bartók and Kodály, whose work was popular in Paris's progressive circles. It is quite possible that Kodály's *Duo for Violin and Cello*, completed in 1914, served as a source of inspiration for Ravel. The ultra-transparent writing for two melodic instruments corresponds with Debussy's last works, and especially his late sonatas for violin and cello, where he gave up his trademark impressionistic multicoloured spectrum in favour of concentrated neo-Classical clarity.

Tomer Lev

¹ Ornella Volta: *Satie Seen Through His Letters* (Marion Boyars Publishers, London 1989)

Le Tombeau de Claude Debussy et œuvres associées

« **Le Tombeau de Claude Debussy** », **un concentré du Paris musical de 1920**

En décembre 1920, deux ans après que Debussy eut succombé à un cancer, à 55 ans seulement, la direction de la fameuse *Revue musicale* décida de publier un numéro spécial dédié à sa mémoire et, initiative tout à fait inhabituelle, d'ajouter en appendice une partition de la plume de quelques-uns des plus brillants compositeurs de l'époque en hommage au maître disparu. On se proposait de faire appel à dix compositeurs dont les pièces formeraient une anthologie intitulée *Le Tombeau de Claude Debussy*. Le peintre Raoul Dufy fut également mis à contribution pour la page de couverture de la partition qu'il illustra d'un superbe dessin en noir et blanc. Les dix compositeurs qui acceptèrent de participer formaient un ensemble plutôt impressionnant. Il s'agissait de : Igor Stravinsky, Béla Bartók, Maurice Ravel, Erik Satie, Paul Dukas, Manuel de Falla, Albert Roussel, Florent Schmitt, Eugene Goossens et Gian Francesco Malipiero. Si chacun d'eux écrivit dans son propre style, nombre de leurs pièces évoquent l'univers esthétique de Debussy et différents aspects de son art.

Du fait de leur âge différent et de leurs origines culturelles diverses, *Le Tombeau de Claude Debussy* est très hétérogène et multi-stylistique. Il reflète le vaste éventail d'esthétiques représentées dans le Paris d'après la Première Guerre mondiale, sans aucun doute le haut lieu culturel le plus bouillonnant de l'époque, et forme pour ainsi dire une sorte de condensé musical de la capitale française au seuil des « années folles ».

Les dix pièces s'avèrent des compagnes improbables. C'est seulement dans une anthologie de ce type qu'un conformiste de 55 ans (Dukas) pouvait raisonnablement être juxtaposé à un ultra-révolutionnaire de 38 ans (Stravinsky) ; qu'un radical de 39 ans, passionné de folklore populaire (Bartók), pouvait se retrouver à côté d'un artiste réservé et énigmatique de 54 ans (Satie) ; et qu'un compositeur de 45 ans toujours surprenant (Ravel) pouvait côtoyer un Schmitt,

un Goossens ou un Malipiero, qui continuaient à explorer les veines traditionnelles de l'art musical.

Outre que *Le Tombeau de Claude Debussy* constitue un rare échantillon stylistique de l'une des périodes les plus bigarrées de l'histoire de la musique, il nous permet de jeter un regard fascinant sur la manière dont de brillants représentants du monde musical des années 1920 voyaient Debussy, qui avait été ce grand compositeur révolutionnaire de l'Europe du tournant du siècle.

Mais si ce *Tombeau* a une telle signification historique et esthétique, pourquoi donc est-il tombé dans l'oubli ? L'une des raisons est sans doute d'ordre pratique : l'instrumentation varie énormément d'une pièce à l'autre, du piano seul à la formation de chambre en passant par une pièce pour guitare, une miniature vocale et un choral pour grand ensemble à vents. Une telle variété ne correspond pas aux possibilités d'un ensemble de musiciens standard.

Une autre explication tient au fait que la plupart des compositeurs ont réutilisé leur pièce dans une partition ultérieure. Par exemple, Ravel a repris sa contribution comme mouvement initial de sa fameuse Sonate pour violon et violoncelle ; Stravinsky a fait de son choral la fin de ses *Symphonies d'instruments à vent*, achevées peu après ; Bartók a inclus sa pièce pour piano dans ses *Improvisations sur des chants paysans hongrois*, publiées sous le numéro d'opus 20 ; et Florent Schmitt a couplé son morceau hypnotique à une autre pièce pour piano pour former un diptyque intitulé *Mirages*.

Si quelques rares extraits du *Tombeau de Debussy* ont parfois été donnés en concert et quelques-uns enregistrés, ce disque représente le premier enregistrement intégral de la partition, à laquelle sont ajoutées les œuvres qui en sont dérivées. Soulignons en outre que le disque sort à un moment tout à fait particulier : exactement un siècle après la publication du *Tombeau*.

Les responsables de *La Revue musicale* n'avaient pas forgé de plan d'ensemble de la partition lorsqu'ils commandèrent les dix pièces et ils donnèrent carte

blanche aux compositeurs sur tous les aspects de la composition. Ainsi les pièces sont-elles écrites pour diverses instrumentations, la plupart sont lentes et méditatives, et on chercherait en vain les contrastes que l'on rencontre habituellement dans une suite instrumentale, nécessaires à l'équilibre d'ensemble. Il n'est par conséquent pas tellement surprenant que l'ordre des pièces adopté dans la publication de 1920 n'est probablement pas celui que l'on choisirait au concert : les six pièces pour piano sont agglutinées au début, les quatre autres, qui font intervenir d'autres instruments, reléguées à la fin, sans qu'on ait réellement cherché à diversifier les tempos et les caractères.

La version présentée ici s'efforce au contraire de créer une certaine dramaturgie d'ensemble en répartissant tempos, caractères et instrumentations de manière à proposer un parcours auditif équilibré et satisfaisant.

Paul DUKAS (1865–1935) : ***La plainte, au loin, du faune...***
La contribution de Dukas au *Tombeau de Debussy* est son ultime pièce pour piano et l'une de ses dernières compositions. Elle date de l'époque où il avait déjà à moitié mis un terme à sa carrière de compositeur et nous donne un aperçu de son dernier style, très différent du langage haut en couleur de son célèbre *Apprenti sorcier*. Introverti, quelque peu dépressif, ce style annonce les complexités harmoniques d'Olivier Messiaen, qui était son élève à cette époque. Dukas a eu l'idée fascinante de faire de sa pièce une lamentation du faune debussyste, qui pleure la mort de son créateur, ce qui lui permet d'explorer de nouveaux prismes de la fameuse phrase qui ouvre le *Prélude à l'après-midi d'un faune*, emblématique de Debussy.

Manuel de FALLA (1876–1946) : ***Homenaje***
À l'origine pour guitare, cet *Homenaje* (« Hommage ») fit immédiatement l'objet d'une version pour piano de la plume du compositeur qui l'orchestra ensuite pour l'intégrer dans une œuvre de plus grande dimension intitulée *Homenajes*. La pièce est écrite dans le style concentré et sobre du dernier Falla et évoque l'univers andalou du *cante jondo* qui a tellement fasciné Debussy et dont on trouve des traces dans nombre de ses compositions.

La pièce emprunte le rythme de habanera, mêlant motifs binaires et ternaires en un flux continu hypnotisant. Le matériau mélodique est très restreint, il se résume principalement à la répétition d'un intervalle descendant qui, tel un soupir, crée un caractère de lamentation. À la fin, le flux continu s'interrompt et, en un moment magique, Falla cite *La Soirée dans Grenade*, première pièce de Debussy s'inspirant du langage andalou. Falla avait d'ailleurs publié un article sur Debussy dans le même numéro de *La Revue musicale* dans lequel il saluait le génie avec lequel le compositeur français introduisit le folklore espagnol dans la salle de concert bien avant que les Espagnols sachent comment le faire ; « ...ici c'est bien l'Andalousie que l'on nous présente : la vérité sans l'authenticité... », soulignait Falla dans ce texte.

Florent SCHMITT (1870–1958) : ***À la mémoire de Claude Debussy – « Et Pan, au fond des blés lunaires, s'accouda » (Mirage op. 70 n° 1)***
La pièce de Schmitt est la plus longue et la plus exigeante du *Tombeau de Debussy*. On y reconnaît le style éclectique du compositeur, qui se fait parfois romantique et postwagnérien, parfois presque impressionniste. Elle s'ouvre et se referme sur des sonorités lointaines hypnotiques, tandis que la partie médiane fait entendre plusieurs éruptions dramatiques qui débouchent sur un sommet d'intensité virtuose et extatique. Le vers placé en exergue est tiré d'une ballade de Paul Fort. Pan, comme le faune, renvoie à l'univers de Debussy, de même que la lune, autre motif debussyste récurrent qui illumine toute la pièce de ses pâles rayons surréels.

Erik SATIE (1866–1925) : ***À la mémoire de Claude Debussy – « En souvenir d'une admirative et douce amitié de trente ans » : Que me font ces vallons***
La pièce de Satie est une mélodie brève et touchante, qu'il intitulerait ultérieurement *Élégie*. Le texte, qui consiste simplement en deux phrases formant une strophe de quatre vers, est tiré du poème *L'isolement* de Lamartine :

*Que me font ces vallons, ces palais, ces chaumières,
Vains objets dont pour moi le charme est envolé ?
Fleuves, rochers, forêts, solitudes si chères,
Un seul être vous manque, et tout est dépeuplé !*

La relation entre Satie et Debussy, deux artistes révolutionnaires de la même génération qui s'influencèrent mutuellement, fut complexe et ambivalente. Pendant un certain nombre d'années, Debussy fut l'ami le plus proche de Satie qui écrivit : « Dès que je l'ai vu, il m'a attiré et j'ai eu envie de vivre constamment à ses côtés ».¹ Leur amitié se détériora cependant par la suite. Cette mélodie est un exemple typique du style sobre de Satie que Debussy admirait tant et dans lequel il voyait une réponse éloquente aux exagérations du pathos postromantique.

Gian Francesco MALPIERO (1882–1973) : ***Hommage à Claude Debussy (ou A Claudio Debussy dans l'édition publiée par Chester Music en 1921)***
Le musicologue et compositeur italien Gian Francesco Malipiero quitta son pays en 1913 pour s'installer à Paris où il se passionna pour les œuvres de Debussy. Sa contribution au *Tombeau*, une pièce pour piano, reflète l'attirance du compositeur français pour la musique médiévale. Malipiero y intègre divers éléments archaïques – des mélismes tournoyant, qui rappellent le chant grégorien, et des accords en mouvement parallèle, qui renvoient à l'organum médiéval –, autant de caractéristiques que l'on rencontre fréquemment chez Debussy. Au sommet d'intensité, un choral dramatique résonne sur des sonorités graves lointaines, comme dans la fameuse *Cathédrale engloutie* debussyste.

Igor STRAVINSKY (1882–1971) : ***Fragment des Symphonies d'instruments à vent – « à la mémoire de Claude Achille Debussy »***
Stravinsky, grand artiste révolutionnaire, était l'un des plus fervents admirateurs de Debussy, grand révolutionnaire de la génération précédente. Debussy, pour sa part, était fasciné par le langage innovateur de Stravinsky et fut l'un de ses plus ardents défenseurs lors du scandale du *Sacre du printemps*. Au moment où le compositeur russe reçut commande de *La Revue musicale*, il venait de commencer une nouvelle pièce pour instruments à vent. Sa contribution au *Tombeau* deviendra le choral final de cette pièce qu'il intitulerait *Symphonies d'instruments à vent*.

Dans le bref choral, des groupes de sonorités variées passent entre les divers instruments et créent une sorte

de nuage d'harmonies et de couleurs fascinantes. Il ne fait aucun doute ici que le Stravinsky néoclassique et abstrait salue le champion de la couleur sonore Debussy. Le compositeur russe réussit à associer les deux univers esthétiques de manière tout à fait efficace.

La pièce entière, qui figure également sur ce disque, n'est pas une symphonie au sens habituel du terme, le mot – d'ailleurs au pluriel – renvoie ici à son étymologie grecque : « sonner ensemble ». Il s'agit simplement d'un mouvement de forme libre où se mêlent des éléments populaires, des épisodes « modernes » et des rythmes de danse influencés par le jazz en un kaléidoscope fascinant de modes et couleurs qui changent constamment.

Eugene GOOSSENS (1893–1962) : ***Hommage à Debussy op. 28***
Le compositeur britannique Eugene Goossens fut aussi un chef d'orchestre très actif et influent, qui joua un rôle de premier plan dans la diffusion de la musique de son temps. C'est lui, notamment, qui dirigea la création britannique du *Sacre du printemps* et il commanda de nombreuses œuvres aux représentants de la jeune génération. Sa contribution au *Tombeau* est une pièce pour piano brève et efficace qui s'articule en deux parties contrastantes : l'une, expressive et chromatique, adopte le langage des jeunes Schoenberg et Berg ; l'autre, où se déploie une atmosphère impressionniste chatoyante, renvoie à l'esprit de Debussy.

Béla BARTÓK (1881–1945) : ***Septième des Improvisations sur des chants paysans hongrois op. 20 (BB 83) – Sostenuto, rubato***
La contribution de Bartók au *Tombeau de Debussy*, intégrée dans ses *Improvisations sur des chants paysans hongrois*, s'ouvre à l'unisson et oppose un matériau populaire simple à des accords complexes qui résonnent dans le lointain. Cette écriture sur plusieurs plans sonores rappelle Debussy, qui croise des éléments simples d'aspect populaire avec une écriture « moderne » dans nombre de ses partitions pour piano (notamment dans ses *Estampes* et ses deux livres de *Préludes*). Bartók, sous l'influence rebelle de Debussy dans ses jeunes années, était fasciné par ses innovations sonores. Son

Improvisation évolue dans un climat élégiaque sombre avant d'atteindre un sommet dramatique poignant, geste typique de son style de cette période.

Albert ROUSSEL (1869–1937) :
***L'Accueil des Muses* – « In memoriam Debussy »**

L'Accueil des Muses de Roussel, au caractère sérieux et sublime, évoque les fréquentes références de Debussy à la mythologie grecque. La pièce s'ouvre dans un registre grave et lointain et s'éclaire progressivement jusqu'à atteindre l'extrême aigu de l'instrument. Le sentiment général de l'auditeur est celui d'une ascension progressive et constante vers le sommet du mont Parnasse, résidence des Muses et symbole d'excellence artistique à travers les âges. C'est comme si Roussel ne saluait pas uniquement l'amour de Debussy pour la mythologie grecque, mais aussi sa propre contribution intemporelle à la culture humaine en général.

Maurice RAVEL (1875–1937) :
Sonate pour violon et violoncelle

Pour le *Tombeau de Debussy*, Ravel écrivit un morceau pour violon et violoncelle d'une durée de cinq minutes qui devint par la suite le premier mouvement de sa fameuse Sonate pour ces deux instruments. Si ce morceau commence et s'achève dans un climat rêveur et

mélancolique, sa partie médiane donne lieu à un développement sauvage et s'élance vers plusieurs sommets. Le compositeur ajouta après coup trois mouvements supplémentaires – un *scherzo* brillant et plein d'humour, un sombre mouvement lent, et un finale enjoué au caractère de danse – pour donner naissance à une sonate classique en quatre mouvements. L'écriture est typique du dernier Ravel : elle intègre des éléments de jazz, fait un usage audacieux des dissonances, et présente des tournures populaires, tout à fait dans l'esprit de Bartók et Kodály dont les œuvres étaient prisées dans les cercles parisiens d'avant-garde. Il est fort possible que le Duo pour violon et violoncelle de Kodály, qui date de 1914, ait servi de source d'inspiration à Ravel. L'écriture ultra-transparente des deux instruments mélodiques renvoie aux dernières œuvres de Debussy, notamment à ses sonates pour violoncelle et piano (1915) et violon et piano (1916–1917) où il abandonna sa manière impressionniste kaléidoscopique pour embrasser une clarté et une concentration néoclassiques.

Tomer Lev

Traduction : Daniel Fesquet

¹ Ornella Volta: *Satie Seen Through His Letters*
(Marion Boyars Publishers, Londres 1989)



Session photos: Michael Pavia



Tomer Lev



Photo: Michael Pavia

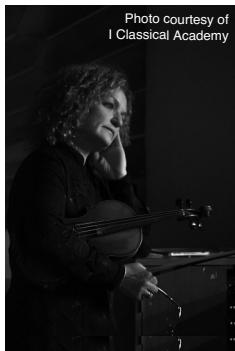
Tomer Lev enjoys an unusually versatile career as solo pianist, chamber musician and pedagogue. As a concert pianist he has collaborated with orchestras such as the Royal Philharmonic Orchestra, English Chamber Orchestra and Israel Philharmonic, and the symphony orchestras of Hamburg, São Paulo, Buenos Aires, Tanglewood Festival, Varna Festival, Colorado, Quebec, Kiev and many others, including all the major Israeli orchestras. As a recitalist and chamber musician, Lev has performed at Lincoln Center in New York, the Berlin Philharmonie, Teatro Colón in Buenos Aires, Beijing Concert Hall, Shanghai Municipal Theatre, Musikhalle Hamburg, Rudolfinum in Prague, Sala São Paulo, Glenn Gould Studio in Toronto; as well as all of Israel's major halls. An enthusiastic chamber musician, he was a member of the Israel Piano Trio and in 2011 founded the MultiPiano Ensemble. Tomer Lev is the head of the Buchmann-Mehta School of Music. In 2004, together with the Israel Philharmonic Orchestra, conductor Zubin Mehta and business-man Joseph Buchmann, he was among the founders of the school, which trains Israel's elite young musicians and nurtures a future generation for the Israel Philharmonic Orchestra.

Sharon Rostorf-Zamir



Sharon Rostorf-Zamir is one of Israel's most respected sopranos. Already a principal soloist with the Frankfurt Opera House when she was just 24, she has appeared extensively in Europe, Japan and the United States, making her New York City Opera debut in 2004 as Susanna in Mozart's *Le nozze di Figaro*. She has sung in the opera houses of Paris, Prague, Bilbao, Madrid, Rome and London among many others. In 2013 Rostorf-Zamir's recording *Forever To Remember* was nominated for a GRAMMY Award in the Best Solo Album category. Her other recordings include Handel's *Floridante* (Archiv) and *Teseo* (Arthaus), Schubert Lieder and Schumann *Liederkreis* (both Romeo Records), and Pasquini cantatas (Brilliant Classics). Rostorf-Zamir is head of the vocal department at the Buchmann-Mehta School of Music at Tel Aviv University.

Janna Gandelman



Janna Gandelman was born in Kishinev, Moldavia in 1967. She started violin lessons at the age of five and won numerous competitions in the former Soviet Union. After immigration to Israel in 1979 she continued her studies and was accepted to be a part of the American-Israel Cultural Foundation, performing in many countries around the world and winning several competitions. Gandelman has been a member of many acclaimed music ensembles in Israel as well as being concertmaster of the Israel Camerata, the Jerusalem Symphony Orchestra and the Flemish Chamber Orchestra. As a soloist, she has performed with many great conductors including Gary Bertini, Asher Fisch and Mendi Rodan, and with Gidon Kremer, Isaac Stern, Eliso Virsaladze and Sol Gabetta as a chamber musician. Gandelman has given masterclasses all over the world and teaches at the Hassadna Jerusalem Music Conservatory and Nazareth Conservatory. Since 2017 she has taught at the Buchmann-Mehta School of Music at Tel Aviv University. Gandelman plays a G.B. Guadagnini loaned generously by the Yehuda Zisapel Foundation.

Dmitry Yablonsky



Born in Moscow, GRAMMY Award-nominated cellist and conductor Dmitry Yablonsky's career has taken him to some of the most celebrated stages in the world, such as Carnegie Hall, Teatro alla Scala and Théâtre Mogador. As a conductor he has collaborated with major orchestras including the Royal Philharmonic Orchestra, Moscow Philharmonic Orchestra and Orquesta Filarmónica de la UNAM (OFUNAM), Mexico. In 2010 Yablonsky received the Diploma of Honorary Academician at the Independent Academy of Liberal Arts at the Russian Academy of Sciences. He has transcribed and edited works for cello which have been published by the International Music Company and Dover Publications. In 2008 Naxos released his recording of all 40 of Popper's *Études* for solo cello (8.557718–19) to critical acclaim. He teaches at the Buchmann-Mehta School of Music at Tel Aviv University, Israel and was appointed Head of International Relations in 2017. Yablonsky has served as artistic director of the Wandering Stars Music Festival in Israel since 2019. He plays two cellos, a Joseph Guarnerius, filius Andrea and a Matteo Goffriller.

www.dmitryablonsky.com

Ruben Seroussi



Guitarist and composer Ruben Seroussi was born in 1959 in Montevideo, Uruguay, settled in Israel in 1974 and completed his musical education at Tel Aviv University. He has appeared as a soloist with most orchestras in Israel, and frequently appears in recital and leading masterclasses, including regular and extensive international appearances. Seroussi has made various recordings as a solo and chamber musician. He has premiered numerous contemporary works, several dedicated to him. As a leading Israeli composer, Seroussi has received two ACUM (Israel Society of Authors, Composers and Music Publishers) prizes and the Israeli Prime Minister's Prize for Composition. His works have been performed worldwide and recorded by many ensembles including Ensemble Modern, Ensemble Mosaik, Oriol Ensemble, Moscow Studio for New Music, Tokyo Sinfonietta, Continuum Ensemble, New Juilliard Ensemble and the Mivos Quartet. Seroussi is head of the composition department at the Buchmann-Mehta School of Music, Tel Aviv University.

Buchmann-Mehta Symphony Orchestra, Tel Aviv University



The Buchmann-Mehta School of Music is Israel's leading higher education institution for music, jointly run by Tel Aviv University and the Israel Philharmonic Orchestra (IPO). Its symphony orchestra is the official training orchestra of the Israel Philharmonic and comprises elite young musicians from Israel and abroad. Placed within the school's orchestral training programme, the students work closely with the principal players of the IPO and its internationally renowned guests. The Orchestra holds two regular subscribers' series at Clairmont Hall, on the Tel Aviv University campus, and performs annually with the Israel Philharmonic Orchestra at the Charles Bronfman Auditorium. The orchestra has been heard at Carnegie Hall and the United Nations General Assembly in New York, the Berlin Konzerthaus, the Tonhalle, Zürich, Sala São Paulo in Brazil and Auditorio Nacional de Música in Madrid. Among the artists to have collaborated with the orchestra are Zubin Mehta, Christoph von Dohnányi, Gustavo Dudamel, Manfred Honeck, Iván Fischer, Gianandrea Noseda, Lahav Shani, Yo-Yo Ma, Maxim Vengerov, Julian Rachlin and Mischa Maisky.

en-arts.tau.ac.il/Music/BMSM

Flute

Meitar Matzner
Ayelet Goldberg
Itay Shamir

Oboe

Keshet Zeedal
Lior Halili
Lior Michel Virot

Clarinet

Jonathan Leibowitz
Eyal Passi
Tomer Ornan

Bassoon

Rotem Nir
Gal Varon
Ziv Wainer-Bobrowicz

Horn

Ben Davis
Dor Yadlin
Daniel Wasserman

Trumpet

Yotam Geller
Raz Arad
Rotem Azulay Havusha
Jonathan Wasserman

Trombone

Kesem Ninio
Nir Erez
Daniel Lubashevsky

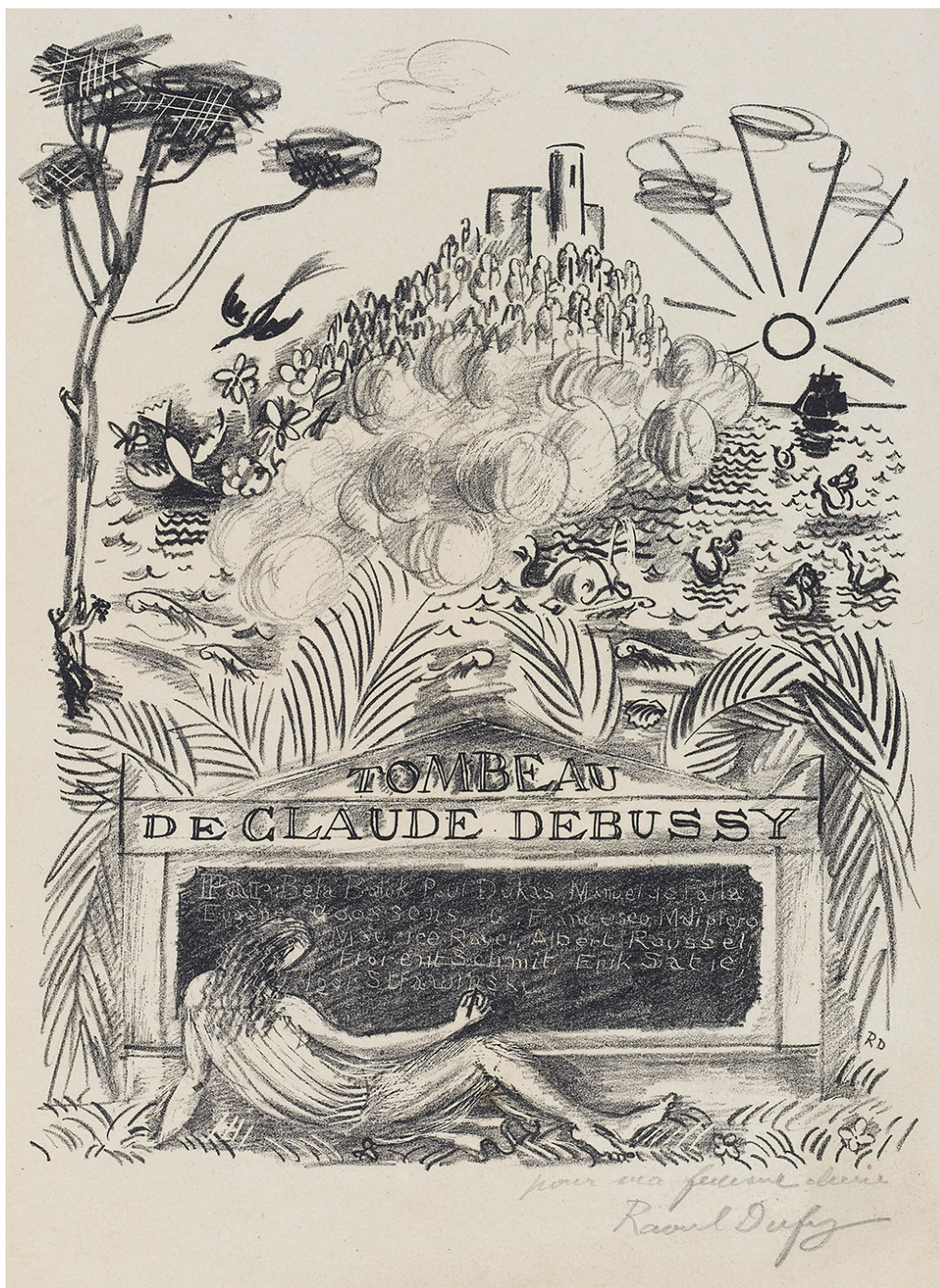
Tuba

Tom Yaron-Meirson

Zeev Dorman



Zeev Dorman has served as the principal bassoonist of the Israel Philharmonic Orchestra and associate conductor to Zubin Mehta, as well as the IPO executive committee's chairman. As a conductor he has appeared at the Gewandhaus, Leipzig, Schauspielhaus, Berlin, Alte Oper, Frankfurt, the Barbican Centre in London, Tchaikovsky Concert Hall in Moscow, Mann Auditorium in Tel Aviv, Teatro Real in Madrid and the Tonhalle, Zürich. Dorman has devoted a large part of his career to music education in Israel. As music director of the Young Israel Philharmonic Orchestra from 1987 to 2004, he trained generations of young orchestral players who now occupy leading positions around the world. In 2004 he co-founded the Buchmann-Mehta School of Music at Tel Aviv University and directed its orchestral training programme. From 2009 to 2015 he was the school's director.



Raoul Dufy (1877–1953)
Tombeau de Claude Debussy (1920)

Lithographie sur papier
 Legs de Mme Raoul Dufy en 1963

Collection Centre Pompidou, Paris
 Musée national d'art moderne –
 Centre de création industrielle

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 Raoul Dufy/Centre Pompidou,
 MNAM-CCI/Georges Meguerditchian/
 Dist. RMN-GP

In December 1920, two years after Claude Debussy's untimely death, the editors of the renowned Parisian musical magazine *La Revue musicale* published a special issue dedicated to the composer's memory. At its heart was a joint memorial composition by prominent composers of the time. Each paid tribute to the late master in their own typical style while also reflecting on Debussy's aesthetic, creating a kind of musical 'time capsule' of Paris in this unique historical period. From Dukas' final piano work to Stravinsky's monumental chorale, this is the first complete recording – made for its centenary – of *Le Tombeau* with the related works that proceeded from it.

LE TOMBEAU DE CLAUDE DEBUSSY AND RELATED WORKS

- | | | |
|--------|--|--------------|
| 1– 9 | Le Tombeau de Claude Debussy (1920) | 31:32 |
| 10– 13 | Maurice Ravel (1875–1937)
Sonata for Violin and Cello (1922) | 19:38 |
| 14 | Igor Stravinsky (1882–1971)
Symphonies of Wind Instruments (1920/1947) | 9:09 |
| 15 | Manuel de Falla (1876–1946)
Le Tombeau de Claude Debussy –
Homenaje (version for guitar) (1920) | 3:18 |

Tomer Lev, Piano 1–9

Janna Gandelman, Violin 10–13 • Dmitry Yablonsky, Cello 10–13

Ruben Seroussi, Guitar 15 • Sharon Rostorf-Zamir, Soprano 4

Buchmann-Mehta Symphony Orchestra, Tel Aviv University 14

Zeev Dorman, Conductor 14

A co-production with Buchmann-Mehta School of Music, Tel Aviv University

A detailed track list and recording and publishers' information can be found inside the booklet.

Cover: *Tombeau de Claude Debussy* (detail) (1920) by Raoul Dufy (1877–1953)

Lithographie sur papier • Legs de Mme Raoul Dufy en 1963 • Collection Centre Pompidou, Paris

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